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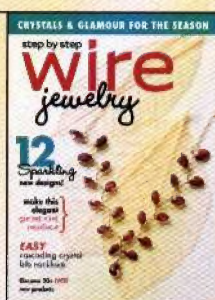
WINTER 2010
volume 5, number 5

www.stepbystepwire.com

On the Cover

Garnet Vine Necklace by Mai Sato-Flores.

Photo by Jim Lawson.



On the Web



Pea Pod Earrings
by Lindsay Burke of
FusionBeads.com
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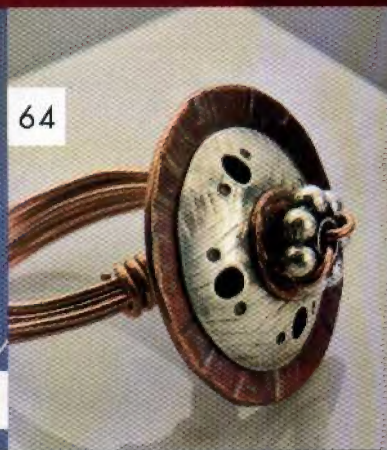
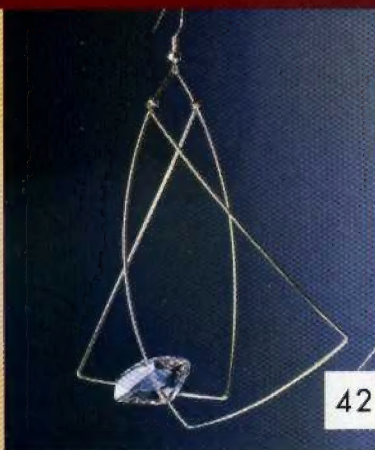
Skill Levels

- BEGINNER
- BEGINNER/INTERMEDIATE
- INTERMEDIATE
- INTERMEDIATE/ADVANCED
- ADVANCED

Have a comment?

Whether it's a compliment or complaint, we welcome all reader responses. We can be reached through our Web site: www.stepbystepwire.com, by email at sbswire@interweave.com (type "Wire comments" in the subject line), or by snail mail to our offices at 300 Chesterfield Parkway, Suite 100, Malvern, PA 19355. Please send it Attn: Step by Step Wire Jewelry. Editorial questions and comments only, please.

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The Yin Yang of Bling



Time was, not too long ago, I was known here at work as the anti-bling gal. It's true. Show me a table of jewelry and I would go right for anything oxidized, tribal, or rustic. Sparkles – no thanks. It wasn't always that way. Back in the early '90s when everyone was wearing armfuls of crystal elastic bracelets, I was right onboard. But then I got into gemstone beads, and then African trade beads, and then anything

that looked ancient or unearthed.

My colleague, Karen, on the other hand, has always been all about the bling. We knew that if any issue of our magazines appealed to both Karen and me that we'd done a good job at covering the bases.

But, something's been happening lately. I have found myself unable to resist the lure of those bead show booths piled high with the sparkling rainbow colors and delightful shapes of crystals! When I'm designing, I think to myself, *a crystal would look good right here*. And when Karen wears all her beautiful crystal creations, I covet them! Yes, I used to think, *how many places do I go where crystals would be appropriate?* Can you imagine? Now I think, where wouldn't you wear them! Maybe it's like fashion – just when you've gotten rid of all your long sweaters, they're back in full force! I've just come full circle.

This issue is filled with all sorts of wire designs accented with crystals. It's a perfect combination. There's something so yin yang about the industrial look of the wire together with the glitter of the crystals. And, although you can wear these anywhere, anytime, they are just SO right for the holiday season! If you haven't finished your holiday shopping, some of the simple designs herein can be whipped up in minutes. So get busy and get your bling on!

Denise Peck

Denise Peck, Editor in chief
dpeck@interweave.com

did you know?

Crystals sold as AB (aurora borealis) have a permanent outside reflective coating that covers just half of the crystal. Crystals sold as AB2X have double the coating and it covers the entire crystal.

step by step wire jewelry

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ASPIRE
MEDIA

The Real Gems in Jewelry Making

As all artists know, sometimes creativity flows, and sometimes it's like trying to push the last brush-full of toothpaste out of a tube.

This was one of those toothpaste moments.



©iStockphoto.com/DNY59

When I sat down to write this, I mulled over numerous topics all of which seemed fluffy and uninspired. Who wants to read that? And, equally important, I don't want to write it.

All that changed when I received an email this morning from a lady I had not communicated with previously. She wrote to tell me how much we have in common – psychology careers, students of floral arranging, love of jewelry, and the loss of our mothers. Our similar life paths, and her sorrow at the recent loss of her mom, intensified my feelings for her.

This brief, heartfelt encounter pointed out how deeply I love our jewelry community. As I continue to pursue my passion for making jewelry, I know that it is my jewelry buddies who really give my life sparkle. These are just a few of the ways.

Fun. Don't you think it is our joyful play with one another that cements the bond between us? I feel like I am a young girl again when I am with my jewelry friends. We laugh at the silliest things, and of course, often at ourselves. Sharing an addiction can also be fun (should I be saying this?). If you are a tool junkie, a bead addict, or a rabid collector of any kind you know the thrill of the hunt. And the hunt with friends is tribal and endlessly enjoyable. On the road jewelry shows and classes are especially delicious as are late nights in the hotel room talking jewelry and laughing about simply nothing. And, now that I am no longer young, I have

a lot of stories to share, as do my buddies. Like the time I drove 40 miles past our freeway turnoff deeply hypnotized in jewelry conversation.

Discouragement Control. You know those dark moments when everything you make just has no zing, or worse yet, when you compare yourself to other designers and come up on the short end of the stick? If you have been making jewelry long enough you probably have experienced rejection: customers grumbling about your work, publishers rejecting your article, or judges denying you entrance into a juried show. In all these instances, our jewelry buddies will yank us out of the morass. Then, we move on. Another type of discouragement can erupt in learning new skills. We all know moments when a new skill puts our back to the wall (soldering for me) and how defeating it can be. Friends will lend a hand or commiserate by cursing the torch, the wire, glass, or needle. Then, we move on.

Challenge. You can count on your friends to keep your creative mind stimulated. Hungry for new skills, someone is always pressing the boundaries and leading the group out of their collective comfort zone. The clarion call to learn a new technique is irresistible. Challenge also comes from teachers endlessly honing their skills to bring new life to our work. Jewelry authors and publishers keep us from snoozing in our studios by plying us with intriguing articles and images.

Support. Oh my, what would we do without each other when the world sucks? Loss, cancer, heart disease, arthritis, and the long list of ways our health can go awry. There are other pits as well – loss of loved ones, economic hardships, and everyday difficulties that drag us down. I hate to be dreary, but life IS dreadful sometimes. Our passion for jewelry making, accompanied by support from our jewelry community...well, it makes all the difference in the world. Support also comes when the needs aren't quite as dire. I recall commenting in a Bead Fest Philadelphia class that I would write a book if I could learn the publishing software In Design. Karen Dougherty, Marketing Graphic Designer for Interweave, popped up and offered to help. She flew across country to lend me a hand. I am still speechless.

Sharing life experiences. When you're a jeweler, you don't have to settle for just one bonding agent. While fun acts as the cement in our relationships, sharing our life experiences acts as an epoxy. Gosh, I am not sure I like the image of being epoxied to my friends, but, you get the point. It is

the shared day in and day out occurrences that reveal us to one another. From the exhilaration of mastering a new skill

or public acceptance of our work, to hot flashes and weight gain, these shared happenings deepen our friendships. For nine years my life has been enriched by communicating online with my dear friend, Nina Graci. Thousands of miles do not get in the way of our discussing the smallest details with one another.

I do hope that your life is more joyous and meaningful by connecting with our jewelry community. If you are new to our world, reach out and you too will find the real gems in jewelry making. ☺

“Challenge also comes from teachers endlessly honing their skills to bring new life to our work.”



Connie Fox

has been making jewelry for over 10 years. She teaches classes in her San Diego studio, and at major jewelry and bead events including Bead Fest Philadelphia. She is also a frequent contributor to *Jewelry Artist* and *Step by Step Beads*. Visit her store at conniefox.com.

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Getting the Most from a Jewelry Class

BY RONNA SARVAS WELTMAN

Whenever I teach a jewelry techniques class, I tell my students that if I could give out an award at the end of the class for the most awful, misshapen piece of jewelry produced in class I would, because whomever had made it had pushed themselves to test the materials out the most while a teacher was there to answer their questions about it. If you want to get the most out of your class, push your boundaries and test the materials while you have an expert to answer your questions.

Does that sound like it's a little too far outside of your comfort zone? It is for many people. I've found that if I articulate some of my students' unconscious notions, it helps them take down the barriers to enlarging their comfort zone. One of those notions is the hope that maybe they'll be "discovered." Students may hope their teachers or classmates will not only recognize their talent, but be blown away by their phenomenal artistry. Glory will soon follow. Admit it, we've all been guilty of thinking that.

I gently remind them that it doesn't happen in jewelry classes. They laugh even more when I suggest that their secret hope is that once they get discovered, they'll finally get to quit their day job. Then they totally get it. Everyone breathes a sigh of relief, and gets down to business.

If you're busy worrying about how your work is going to look to your teacher and classmates, you're going to be very, very careful, and try to minimize mistakes. There is no creativity or learning without mistakes. Once you've identified some of the more unrealistic notions about what you can get out of it, consider the many options available in the instruction, and which ones work best for you.

Robert Dancik is a well-respected artist and author, and a popular jewelry-techniques teacher who has taught in a wide variety of venues, from bead shop back-room classrooms to



TOP: Robert Dancik uses a variety of classic and non-traditional tools and materials to help students find their own voice in art jewelry.

ABOVE: Ronna Sarvas Weltman guides students in a personal exploration of polymer clay and wire at Bead Fest Philadelphia.

international conferences. "I think the different kinds of venues can be generally separated into residential and non-residential," he explains. Community art centers, colleges and university extension programs, bead stores and private craft centers are all venues which mostly target locals. Residential facilities, such as the Penland School of Crafts in North Carolina, or the Arrowmont School of Arts and Crafts in Tennessee, can offer a more intensive experience. An increasingly popular niche is art facilities in exotic locales such as La Cascade in the South of France, or Hacienda Mosaico in Puerto Vallarta, Mexico, where students can learn design and technique, and have lots of time to experiment, with plenty of opportunities to experience the local culture.

"Then you have the somewhat newer phenomenon of festivals such as Bead Fest, Art Unraveled, and Art and Soul," explains Dancik. "Students can take classes with numerous teachers, all in one place. People who live in the area can commute,

Susan Lenart Kazmer leads students on a week-long art jewelry exploration at La Cascade in the south of France.



“Techniques are not worth anything at all unless it allows you to express yourself better as an artist.”

while others can rent a room in the hosting hotel or close by.”

Different venues offer advantages and challenges. Consider the selection of teachers, your budget, your family life, or time off work when exploring them. Combine a gifted teacher and enthusiastic students with a studio, and you can have a transformative experience, whether it's a 90-minute seminar or a months-long intensive. What makes a class successful for a student usually has little to do with the venue.

“The most important thing that I want students to understand from the get-go is that it's their class,” says Dancik. He notices that students often feel as if they need to get permission to express themselves artistically, and he encourages students to tap into the realization of how rich their experiences are. “Techniques are not worth anything at all unless it allows you to express yourself better as an artist. For some reason, we have a tendency to look outside of ourselves for things like inspiration, guidance, and expertise. My sense is it's all right there for the taking. The hard part is allowing yourself.”

Jewelry artist and teacher Loretta Lam agrees that empowering students to trust their own instincts is fundamental for transformational learning. Lam also teaches in a variety of venues and formats. What she has discovered over the years is that sometimes fellow students are the key to becoming self-directed, and that is often more easily accomplished in intensive workshops with extended studio hours.

Intensive workshops, which last from several days to months and have on-site lodging, usually include studios that are open around the clock. “Because the studio is open 24 hours, the students often spend lots of time working in the studio without the teacher. When they do that, they blend into a group mentality. The energy becomes lifted as they learn from each other. Working in that intense situation, they become more self-driven, and more focused on their individuality and their own ideas. They ultimately get much more out of it.”

The key to allowing yourself to tap into your own experience and voice in art is to understand that no matter how informative, helpful or even transformative a particular class is, it should always be viewed as a starting point rather than a culmination.

As a teacher, I do my best to help my students understand I'm there to help them use my techniques as tools or inspiration to reach their own artistic goals; as a student, I'm a poster child for thinking there's no creativity without mistakes. When I take a class, I always turn to classmates who are sitting on either side of me and say, “Don't worry about me or feel bad for me when you see the awful things I make in this class. Trust me, I'm happiest when I'm experimenting and taking the materials beyond their aesthetic limits.” Usually they're comfortable with that. But it works for two reasons: I use my time in the classroom to get a thorough understanding of the techniques, materials and concepts being introduced to me, and – more important – I use it as a springboard to examine where I go from there.

Take as many classes as your budget and calendar will allow. Most important, listen to the voice within that guides your artistic journey. When you listen to your internal voice, your teacher's voice comes through to you even more clearly and powerfully. Why is that? Because you'll be really ready to listen...and to learn. ☺

Ronna Sarvas Weltman

lives in Bellevue, Wash., with her husband and two sons. She



uses sterling and fine silver, high quality semi-precious stones, precious metal clay, polymer clay, glass beads, bone, leather and found objects to craft artisan jewelry. Her work has been featured in a number of magazines, and can be found at ronnasarvasweltman.com.



trumpet bangle

Gorgeous holiday-colored crystals woven in Viking knit.

SKILL LEVEL ○○○○○

BY BETH HELBERG

I hate wasting silver, and it always bothered me that judging the length of a Viking Knit piece was a best-guess situation. I found a way to draw my chain right up to within a ½" of my work on the Allen wrench, and this eliminated guesswork as to the length of my pieces. Indirectly, it also led to this bracelet design when I was playing with some samples for my Viking knit class. With a few increases, some shaping, and with some crystal bling, this bangle was born!

Editor's note: This project requires a good working knowledge of Viking knit. To learn Viking knit, please see "Trichinopoly Chainwork" by Kathleen Pierce in the Winter 2009 issue of Step by Step Wire Jewelry, or download the project at www.interweavestore.com.

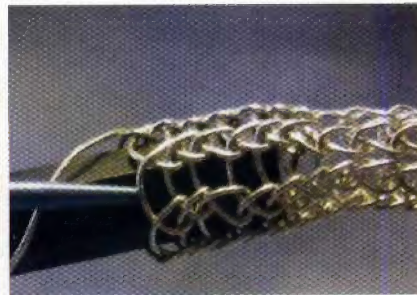
TOOLS & SUPPLIES

- 24-gauge round sterling wire, at least ½ troy oz. (24')
- 26-gauge round sterling wire, about 6'
- Dark green 4mm bicone crystals, 12
- Light green 3mm bicone crystals, 12
- Dark red 6mm bicone crystals, 3
- Red 4mm bicone crystals, 16
- Allen key (hex wrench) about ¼"
- Drawplate
- Flush cutters
- Chain nose pliers
- Bent nose pliers for shaping (optional)

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Work single Viking knit six-around until your piece measures about 5"-6", depending on your wrist size. Leave about 1" of knitting still around the wrench, and carefully bring the work through the first appropriate hole on the drawplate, until the drawplate is almost touching the end of the wrench. You will feel when it is time to stop, because the work will grab the mandrel, and you will not be able to advance the plate any further. Carefully pull it back out.



2 Draw through the next hole with your work still on the mandrel. Stop when it cannot be drawn further and pull it back out. You may need to draw through one smaller hole yet, depending on the appearance of your work after the second draw.



3 Remove the work from the wrench. Wrap it around your wrist to check the measurement. You should be able to have the drawn ends touch and still be able to remove your hand. Use scrap wire to temporarily hold the ends together. Add more knit and draw again if necessary to add more length.



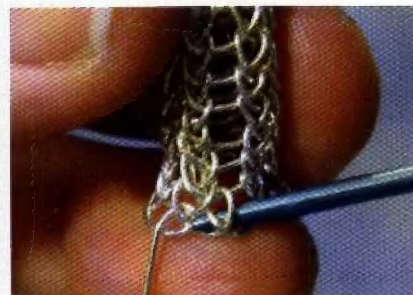
4 When your work is the correct length, remove the temporary wire, replace the work on the mandrel, and begin a new wire about 5' long. Work one or two rounds to secure it. Remove the work from the wrench.



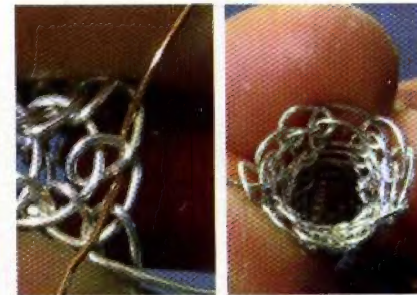
5 The work will be increased from six stitches to nine stitches in this next round. As you work these stitches, use your non-dominant thumb to gently press the stitches out a bit. Work two stitches as usual, then make a loop in the next rib. This is an "increase." You should now have seven loops around.



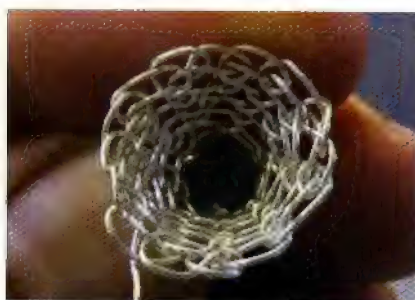
6 Work another two stitches as usual, and make a loop (increase) in the next rib. You will now have eight loops around. Work two more normal stitches, make an increase in the next rib, and you should have nine loops total.



7 For the next round, work Viking knit as usual, going around every loop, including the three new loops you made. You should have a total of nine stitches. Keep the work as even as possible.



8 This round increases the work from nine to 12 stitches. Work three normal stitches, work a loop in the next rib. Repeat two more times, and double check that you have 12 stitches. Remember to gently push the stitches out, gently flaring the work.



9 Work one normal round of 12 stitches. Keep using your thumb to push the work out, flaring it into the bell shape.



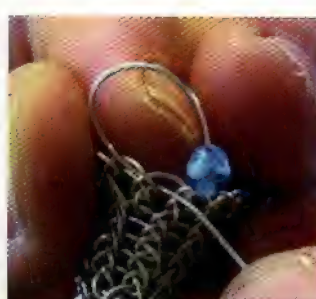
10 The last round of increases will leave you with 16 stitches. Work three normal stitches, work a loop in the next rib. Repeat this three more times, and check that you have 16 stitches. Work one last round of 16 normal stitches. Do not clip the wire.



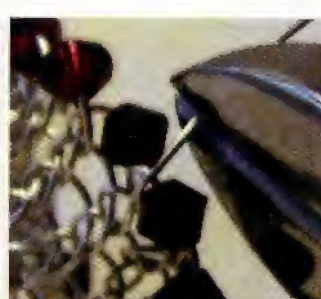
11 Gently compress all around the trumpet with your fingers. Do not be afraid to really squeeze the work.



12 Stretch the trumpet open again with your fingers, elongating it slightly. Using the pointed end of bent nose pliers, push around the bell, opening it up and flaring it. You may need to repeat compressing and opening a few times to get the stitches evened out. Since the work can no longer go through a drawplate because of the flare, your fingers are doing the work of the drawplate.



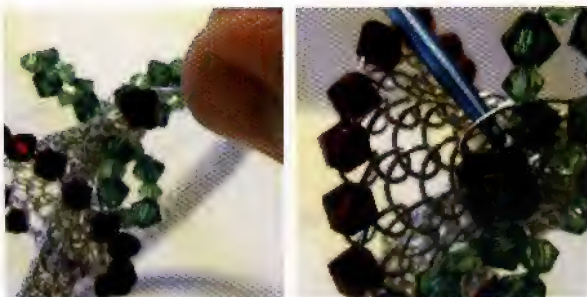
13 Pick up one 4mm crystal, and slide it next to the last stitch made. The picture shows this with a blue bead. Carefully make the next stitch, being careful not to break the crystal. Make the stitch in two separate motions: first, pull the wire straight across the piece, and when the wire is snug, then finish making the loop. Repeat around the bell until all 16 crystals are secured. Clip the wire, and leave a tail of about 1/8". File the end, and fold this tail down around the wire.



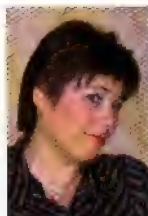
14 For the holly, cut a 4' length of 26g wire. Alternately string four 3mm and 4mm crystals. Center them on the wire, make a loop with the crystals, and twist two times to secure. Make another leaf on each of the wire tails, as close to the first as possible.



15 Take the starting end of the knitting and feed it into the bell. Use scrap wire to hold the piece together while you double check the size. Remove the scrap wire. Bring each end of the holly wire through the bracelet so that it penetrates the starting end, and holds it in place. Using a hole next to where the wire came out, go back through BOTH ends of the bracelet, coming back through as close to the leaves as possible. Pull on both ends to snug the wires. Wrap the shorter wire under the leaves twice, and clip the end closely.



16 Use the other wire to pick up one 6mm crystal. Slide the crystal up to the leaves, and wrap the wire behind a leaf to secure. Repeat two more times, each time going behind a different leaf. Wrap around entire assembly two times, and clip wire close to the work. ☺



Beth Helberg

Metal allergies and a limited budget introduced Beth to the joys of jewelry making. Now hopelessly addicted, she spends every free minute either playing with wire or beads, or frequenting her new second home—her local bead store. She can be reached at bethplease@gmail.com.

wiretips

- For these explanations, "stitch" refers to the looped portion of the wire and "rib" refers to the straight portion between loops. For example, a piece worked in six-around has six stitches, and six ribs. A "round" is working one stitch in every stitch one time.

on the web

Check out stepbystepwire.com to see how to make this variation with a bow!



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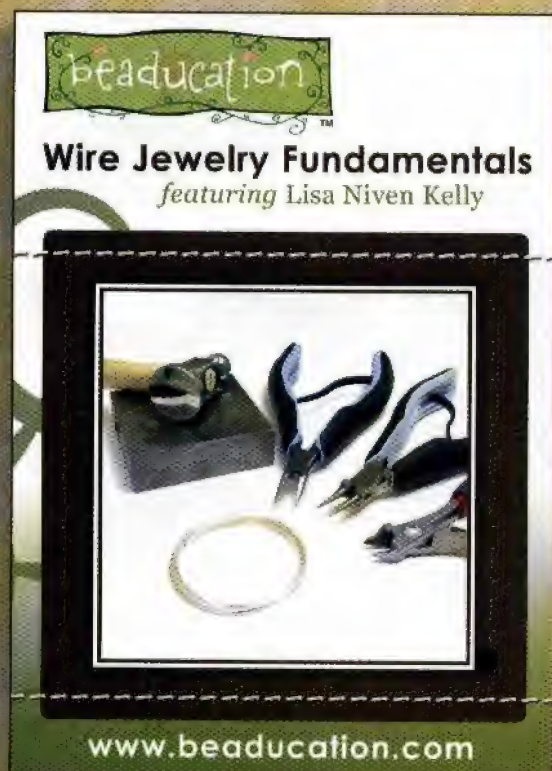
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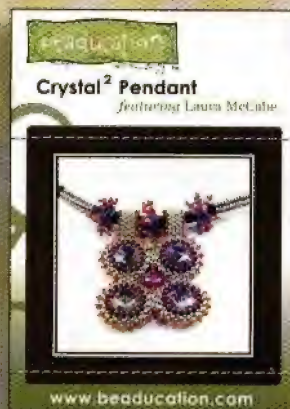


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braided silver bracelet

Craft wire braid with a beaded focal clasp.

SKILL LEVEL ○○○

BY FRANCES HARPER

The materials specified are enough for an 8" braid. If you braid really tightly, packing the strands closer together, you will end up with a shorter braid. If you have a larger wrist, you could make the bracelet with a larger stone and a wider knitting needle.

TOOLS & SUPPLIES

- 18-gauge silver craft wire, 5'
- 20-gauge silver craft wire, 10'
- 15mm round bead
- Knitting needle, size 2, or other 2.75mm mandrel
- Empty 35oz. yogurt carton
- Flush cutters
- Round nose pliers
- Flat nose pliers

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Push the mandrel through a yogurt carton as shown, or use another method that holds the mandrel horizontally above the table. Place the yogurt carton at the edge of the table, so the table does not get in the way of the wires as you work.



2 Cut four 24" pieces of 20g wire, and mark the centers by bending them slightly with your fingers.



3 Take the first piece of wire, and hold the center underneath the mandrel. Bend the left end of the wire over the mandrel, and down toward you. Bend the right over so it crosses the left.



4 Take the second piece of wire and hold the center underneath the mandrel, beneath the crossover of the first wire. Again, start with the left end, and bend it over the top and down toward you, so that it crosses over the first wire, and ends in the front. Repeat with the right end.



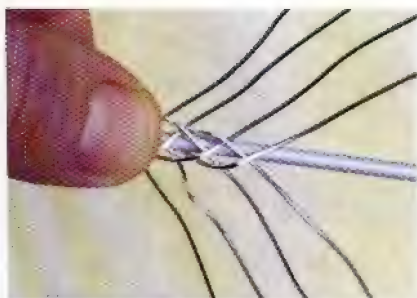
5 From here on, the wire must always cross over two wires. Take the third piece of wire, and hold the center under the mandrel. Bring the left end up behind the other two wires, and bend it over the mandrel and down toward you, so that it ends the front. It will cross over the first and second wires. Bring the right end up between the first and second wires. Bend it over the mandrel and down toward you, as before. It will cross over two wires, the second wire and itself (third).



6 Take the last piece of wire. Hold the center underneath the mandrel, and bring the left end up between the first and second wires. Bend it over the top and down toward you, crossing the second and third wires. Bring the right end up between the second and third wires, over the top and down toward you, crossing the third wire and itself (fourth). You have all the wires on the mandrel. If necessary, pull on the four ends on each side until the wires are lying parallel and equally spaced.



7 Take the top left wire, and pull it firmly around the back of the mandrel. Bring it up in the middle of the four wires on the right. Bend it over the mandrel and down toward you, crossing two wires. Repeat with the top right wire.

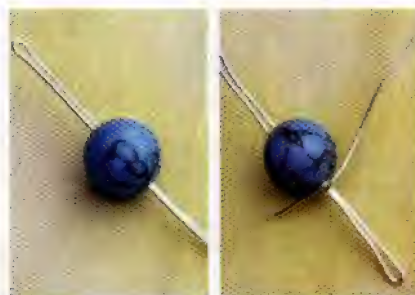


8 Repeat Step 7 until the wire has been completely braided. Always use the top wire, which alternates between left and right. You may find it quicker, once you have the method mastered, to hold the mandrel instead of using the yogurt carton. You can temporarily slip the braid off the mandrel to remove it from the yogurt carton. Hold the mandrel as shown in your left hand, and braid with your right hand. Slide the braid off the mandrel.

9 To make the clasp, pass the 18g wire through the bead. Bend the wire back against itself like a hairpin 1" from the end, using round nose pliers. Pinch the bend tight using flat nose pliers. If the bead hole is big enough for the wire to pass through twice, let the wire end extend into the bead.

wiretips

- For a neat braid, start each move by re-tensioning the wire, before adding the next bend. Watch as you finish each move that you leave the wires equally spaced and at a consistent angle.
- The length of the braid will depend on how closely you braid the wire. The given length is plenty for an 8" braid. If you use a thicker knitting needle, you will need to use more.
- If the beginning of the braid is a bit messy, simply trim off the messy section leaving one longer wire end. Shape this end to form a loop, and bend all the other wire tips inward so they won't snag.
- If the braid seems misshapen when you have bent it around your wrist, push it back onto the mandrel to straighten it, and re-shape again.



10 Bend the other end around in the same way, and trim the wire close to the bead. Using the remaining 20g wire, wrap it around the bead wire close to the bead.



11 Bend the 20g wire around the side of the bead, and wrap it around the other end of the clasp wire, first passing over the top, then underneath, and back over the top.



12 Repeat on the other side of the bead. Continue from end to end of the bead. Wrap the wire by first passing over the top, then underneath, and back over the top. Once you have completed the first circle, position each new wrap below the existing ones, so they gradually enclose the back of the bead.



13 Continue until the bead has been wrapped five or six times on each side. Trim the excess wire, and bend the ends up into the back of the weave. To form hooks, bend both ends of the clasp around the mandrel.



14 Hook one end of the clasp through the beginning loop of the braid and pinch the hook closed. Bend the braid around your wrist, with the clasp on top to find the required length.



15 On the other end, unbraid any excess. Trim all the wires shorter, leaving one wire from one side of the braid end 1" long, to become the catch loop. Bend it with your fingers so the end is pushed into the braid, and use chain nose pliers to wrap the end securely around an inner wire.



Frances Harper lives in the Sunshine Coast hinterland of Australia. She has been designing

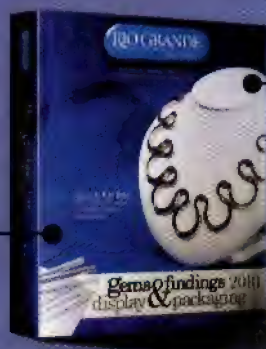
jewelry for three years, coming from a career in computer systems design. She is surprised by her own creativity and theorizes that her many years of thinking "outside the box" have transferred to her new interest. Her greatest joy is from sharing her designs with others through her workshops and kits. She can be contacted via her Web site, www.jubeadilation.synthasite.com



16 Trim the other wire ends, and use round nose pliers to tuck them invisibly into the braid. Shape the bracelet so the opening is slightly wider than the length of the clasp. This will leave it with "spring" so the clasp will be under tension when the bracelet is latched shut. ☺

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spine of the centipede

Crystals embedded in chain maille.

SKILL LEVEL ●●●

BY LAUREN ANDERSEN

One day while exhibiting at a jewelry show a customer asked me if I could make her a chain similar to the chain on her husband's leather vest. But she wanted hers to be more feminine. I came up with this design that consists of two chains linked together, with each individual chain consisting of alternating jump ring rosebuds. I made a few bracelets without crystals, but since I love crystals, I had to find a way to incorporate them into this bracelet. Floating them down the center of the weave made the most sense. The materials listed are for a 7" bracelet.

TOOLS & SUPPLIES

- 18-gauge 3.75mm ID sterling jump rings, 196
- 6mm Crystallized™—Swarovski Elements bicones in Indian Sapphire, 25
- 8" piece of Soft Flex® beading wire, 21 strand .014 clear, 2
- 15° clear silver-lined seed beads, 26
- Silver-plated Scrimps®, 2
- Double strand clasp
- Sterling earwires
- Chain nose pliers, 2
- Paper clip

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Take one open jump ring, and add it to the paper clip. Before closing the ring, add one closed ring. Close the ring. Take an open ring, and scoop up the first and second ring. This is a two ring mobis.



2 With an open ring and scoop up the 2-ring mobis. Before closing, add a closed ring. Close the ring. On the paper clip, you will have one ring, followed by a mobis, a single ring, and another single ring waiting to be made into a mobis.



3 With an open ring, scoop up the two single rings, forming another mobis. Close the ring. Repeat Steps 2-3 until you reach the desired length of the bracelet, minus the length of the clasp. This is the first chain.



4 Complete another length of chain the same size as the first by repeating Steps 1-3. This is the second chain. With an open ring, scoop up the first single ring of the first chain and the first single ring of the second chain. Close the ring.



5 With an open ring, skip the first mobis on each chain, and pick up the second single ring on the first chain and the second single ring of the second chain. Close the ring.



6 Repeat linking the two chains together using only the single rings. Do not let the chains flip or twist. End by joining the last two single rings together.



7 Connect one side of the clasp to the two single rings on one end of the bracelet. Repeat on the other end with the second half of the clasp.




8 Add a Scrimp® to one end of the beading wire. Thread the wire under the first ring in the "spine". Thread a 15° bead and a crystal onto the wire. Thread the wire through the next ring. Add seed bead and crystals in this manner until you reach the end of the bracelet. Add a Scrimp® to the other end of the wire. ☺



Lauren Andersen

has been weaving sterling and other metals into gorgeous chain maille for over four years. Lauren

was born and raised in Southern California and teaches chain maille classes both at bead and jewelry shows and privately. She also has a radio show at blockheadradiolive.com. She can be reached at QJDesigns@yahoo.com. See her website TheChainMailleLady.com.



lavender layers

Tri-colored linked chain.

SKILL LEVEL ☺☺

BY VANESSA BLEVINS

I was experimenting with these 6mm crystal rounds for a woven Kumihimo crystal bracelet. The finished bracelet was not what I had hoped for, so I took it apart. After that they just sat around in my box, until one day inspiration struck when I came across these twisted sterling jump rings.

Editor's note: For the step photos, only a small section of the drape is shown.

TOOLS & SUPPLIES

- 20-gauge half hard sterling wire, approximately 12'
- 7.5mm twisted sterling jump rings, 60
- 4mm sterling jump rings, 26
- 6mm round crystal, dark purple, 27
- 6mm round crystal, light purple, 18
- 6mm round in crystal, clear AB, 10
- Round nose pliers
- Chain nose pliers
- Permanent marker
- Lobster claw clasp
- Sterling headpin

Photo of finished piece by Jim Lawson, all other photos courtesy of the author. Diagram by Ashley Muhlhouse.

Lay out the design on your work surface. Start from the top row going left to right.

ROW 1: Alternate 10 dark crystals with nine twisted rings.

ROW 2: Line nine dark crystals up with the twisted rings of Row 1, with the bead holes going up and down.

ROW 3: Start with twisted rings, and line them up with the crystals from Row 2; alternate nine twisted rings and eight dark crystals.

ROW 4: Line up seven light crystals starting with second twisted ring in Row 3; with bead hole going up and down.

ROW 5: Start with twisted rings, and line them up with the crystals from Row 4, alternate seven twisted rings and six light crystals.

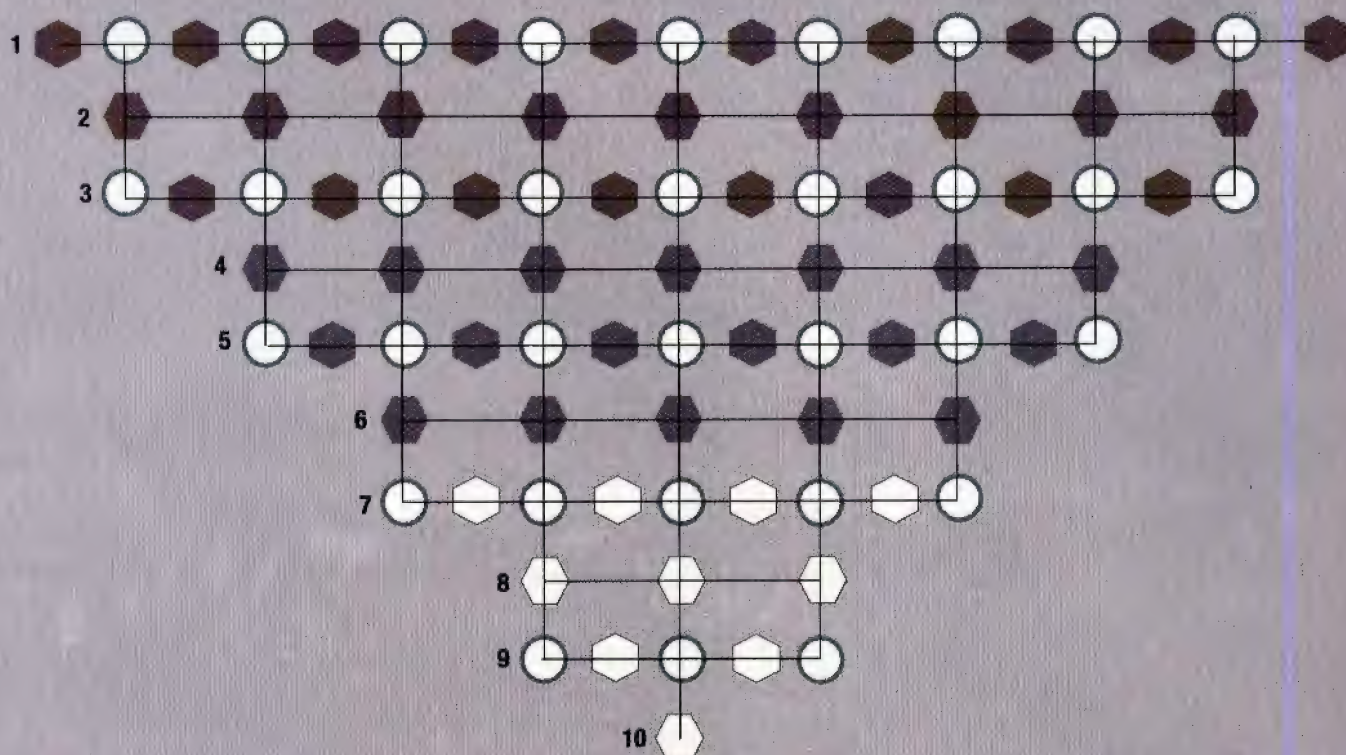
ROW 6: Line up five light crystals starting with second twisted ring in Row 5, with the bead hole going up and down.

ROW 7: Start with five twisted rings that line up with the crystals from Row 6, with the bead hole going up and down, alternate with four clear crystals.

ROW 8: Line up three clear crystals starting with second twisted ring in Row 7.

ROW 9: Start with three twisted rings and line them up with the crystals of Row 8, alternate with two clear crystals.

ROW 10: Line up the last clear crystal with the center twisted ring of Row 9.



1 Make wrapped loop links starting on Row 1 by threading the first crystal with 1" wire (the example shows a longer wire if you wish to wrap more). Attach the crystal to the twisted ring. Leave the other end open to be attached later. Do not trim the excess.



2 Continue connecting middle crystals with wrapped loops with 1" pieces of wire (the example shows longer wires, to wrap more) to the twisted rings until you get to the last crystal in the row. Do not wrap the other side of the last crystal.



3 Start the second row of crystals, wrapping them to the twisted rings on one end, and leaving the other end open until you get to the third row. This row will look like it is dangling from the twisted rings.



4 Start the third row by wrapping the dangling second row crystals to the twisted rings on the bottom. Wrap the crystals to twisted rings, to join them all together in a row.



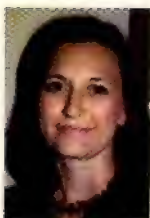
5 Repeat Steps 3–4 three times, until you come to the last bead. Use a headpin to dangle this crystal from center ring of Row 9.



6 Alternate 13 twisted rings and 13 open 4mm sterling rings to make a chain, closing the smaller rings as you go along. End with a 4mm sterling ring, attach the lobster claw, and close the ring. Wrap the first ring in the chain to the unfinished crystal on one side of Row 1.



7 Alternate 14 twisted rings and 13 sterling rings to make another chain, and end with a twisted ring. Wrap the first ring in the chain to the unfinished crystal on the other side of Row 1. ☺



Vanessa Blevins

has been crafty all her life. A friend introduced her to jewelry making, starting with stringing, and then moving to metalwork. After teaching herself many techniques by reading or trial and error, she began selling her creations. She is currently a teacher at On the Rocks, a local bead shop. Contact Vanessa at vblevins@bellsouth.net.

wiretips

• It is important for this project to make consistently sized wrapped loops. If you have trouble making them the same size try marking the round nose pliers with a marker and use that spot each time you make the loop.





carnival bracelet

A coiled showcase for focal beads.

SKILL LEVEL ☉☉

BY KAREN ECKEL

I was drawn to these fun Carnival beads. The bright colors are perfect as focal beads while using wire wrapping to play a supporting role. The wrapping technique may look complicated, but it's quite simple. This is a great design for those lampwork beads that just need to be shown off. The following instructions are for a 6 ¾" bracelet. The bracelet can be made larger by simply wrapping the 20g wire seven more times for every ½" of additional length required, and by adding more 18-gauge wire for the bracelet base.

TOOLS & SUPPLIES

- 16-gauge sterling half hard wire, 4" (for a mandrel)
- 18-gauge sterling half hard wire, 9"
- 20-gauge sterling soft round wire, approximately 5'
- 18mm x 10mm lampwork beads, 3
- 9mm x 7mm lampwork beads, 2
- Bali silver 8mm round beads, 2
- Bali silver 6mm beads, 2
- Bali silver 6mm daisy spacers, 10
- Chain nose pliers
- Round nose pliers
- Flush cutters
- Metal file or nail file
- Silver polishing cloth

Resources: Lampwork Carnival Glass beads by Blue Moon Beads® from Michaels, michaels.com. Bali silver beads from Sun's Crystal & Bead Supply, sunscystal.com

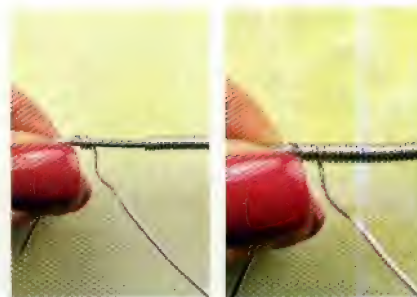
Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Polish the wire with the polishing cloth. Using the metal file, file one end of both the 16g and 18g wires until smooth.



2 To make the first layer of wraps, cut a 2 1/2' length 20g wire. Leaving a 1" tail, hold it with your thumb against the 16g wire to anchor it. Coil the 20g wire around the 16g wire 50 times. Slide it off and clip the ends. Repeat to make another coil, but this time, leave the coil on the 16g wire.



3 To add the second layer of wire, coil the remaining 20g wire three or four times around the 16g wire just before the long coil you made in Step 2. Slide the small coil so it sits snugly against the long coil.



4 Start coiling the second layer, on top of the first leaving approximately 1/8" between the coils.



5 End the second layer with three or four tight wraps on the mandrel to anchor it. Trim the ends. Slide the piece off of the mandrel. Put the first coil made in Step 2 back on the 16g wire, and repeat Steps 3–5. Slide it off, and cut and file the ends.



6 Make a large simple loop at the filed end of the 18g wire with round nose pliers. *Thread a 6mm bead, daisy spacer, 9mm x 7mm glass bead, daisy spacer, and the first double coil. Then add a daisy spacer, 18mm x 10mm glass bead, daisy spacer, 8mm Bali bead, daisy spacer,* another 18mm x 10mm glass bead.



7 Repeat *-* in reverse for the second half of the bracelet.



8 Cut the end of the 18g wire at 5/8" beyond the last bead, and file the end. Using round nose pliers, make a simple loop for the eye of the clasp. Make a swan or S-clasp (see Wire Basics) and attach.



Karen Eckel

is a self-taught jewelry artisan and instructor. She has designed and handcrafted jewelry over the past

25 years. She has two online stores for artisan jewelry and supplies on Etsy and Artfire. She can be contacted at studioonthehill@comcast.net, and samples of her work can be seen at studioonthehill.net.



spiraled filigree necklace

**Wrap delicate components for
a lightweight neckpiece.**

SKILL LEVEL ☺☺

BY SHARON HERR

This "faux" filigree necklace was inspired by soldered filigree, but was made without all the equipment needed for soldering. It's fancy enough for an evening out, but would be just as at home with a pair of jeans using a lampwork heart. The wire could be twisted to give a more sparkly appeal or oxidized to give an antique look. Once you make this necklace you'll want to wear it all the time. Tape the pieces at the outer edges if you have difficulty holding all the pieces together while wrapping.

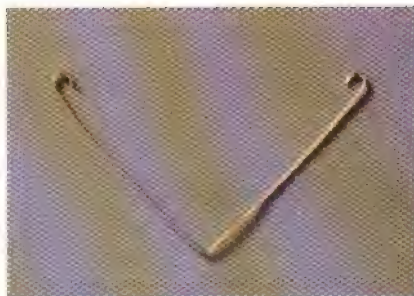
TOOLS & SUPPLIES

- 20-gauge dead soft square wire, 24"
- 20-gauge half round wire, 24"
- 4mm OD jump rings, 2
- 6mm OD jump rings, 2
- Clasp
- Flush cutters
- Flat nose or chain nose pliers
- Chain, 12"
- Bead dangle or pendant
- 0000 steel wool

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Straighten the wire, and clean with 0000 steel wool. Cut a 6½" piece of 20g square wire, and bend it into a wide V shape for the large frame. Make a simple loop to the inside on each end



2 Cut a 5" piece of 20g square wire, and bend into a V at the center. The angle should be approximately the same as the V in Step 1. Curl the ends of the wire toward the center with round nose pliers until half of a loop is formed on each side.



3 Continue to curl inward with flat nose or chain nose pliers to make large loose spirals. Spiral until the two meet and the wire looks like a heart.



4 Cut a 4" piece of 20g square wire, and bend it into another similar-angled V. With round nose pliers, bend both ends downward into half loops. Continue to curl the loops inward using flat or chain nose pliers, forming a loose spiral at each end of wire.



5 Place the V frame in the middle, the heart form from Step 3 above it, and the piece from Step 4 below it.



6 Cut two 4" pieces of 20g square wire, and bend them into opposite spirals forming an S shape. The pieces should be mirror images of each other. You can bend both at the same time to keep the pieces identical. One spiral should be a little larger; as those will be placed toward the center of the piece.



7 Position the pieces made in Step 6 on both sides of the heart shape. Adjust the pieces as needed.



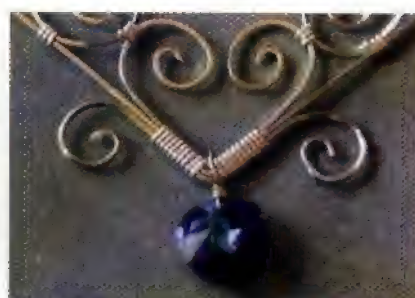
8 Using pieces from the 24" of 20g half round wire, wrap both of first two pieces to the V frame with one wrap. Leave a ¼" tail, turned toward the side to hold onto while starting the wraps. Place 10 wraps to show on each side. Start from the center of the V and work outward. Squeeze the wrapping wire firmly after each wrap. Leave a space in the center of the V of the frame, to hang the pendant. Make sure all wrapping wires end on the back of the piece.



9 Wrap the remaining two pieces to the frame using three wraps to show for each connection. Each piece has two connections to the frame. Squeeze the wire after each wrap. Use a 2" piece of half round wire to wrap outermost scrolls to frame. This will make it easier to thread the wire through the loop without kinking.



10 Wrap the two pieces just secured to frame to the spirals of the heart with small pieces of half round wire three times to show. Cut the chain into 6" pieces.



11 Attach the chains to the loops of frame with 4mm jump rings. Attach 6mm jump rings to the ends of both chains, and add the clasp to one side. Attach the bead dangle pendant to the center of the V frame using the bail or wrapped loop. Remove any scratches with 0000 steel wool, and polish. ☺



Sharon Herr

finds her wire wrapping passion to be relaxing and meditative. She is often found stopped on the side of the road, near her home, trying to capture the inspiration for her next project with a camera. She can be contacted through the Web site of her upstate New York bead store lotusbeads.com, where she teaches classes in wire wrapping and other jewelry making techniques.



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Chain maille Christmas trees.

SKILL LEVEL ☉☉

BY SHELLEY HUBBS

These festive chain maille Christmas tree earrings are a great holiday addition to your jewelry collection, and make super gifts! You can make a matching pair, or you can randomly place the colors on each tree. You can also use an individual tree as a pendant. This is a very simple Japanese 6-in-1 pattern and can be done by pre-closing one size and weaving the other. Pre-close the small rings, and weave the big rings. However, there are the odd spots where this gets very tight, and it's easier to add a couple single small rings into these spots. Experiment with different Japanese patterns, but it is quite important to have the sizes right, so the pattern holds its shape, and doesn't fall onto itself.

TOOLS & SUPPLIES

- 18-gauge 5/32" (4mm) ID enameled copper saw-cut jump rings: 2 citrus yellow, 20 Christmas green rings, 6 brown
- 20-gauge 3/32" (2.4mm) ID enameled copper saw-cut jump rings: 16 Christmas green, 60 colored rings of your choice
- 1 pair of nickel-free surgical stainless steel earwires
- Chain nose pliers or flat nose pliers, 2
- Tool Magic™ coating for pliers

Resources: Jump rings and kits for this project are available from Metal Designz Canada, Inc., metaldesignz.com.

Assume all small rings are closed. Pre-close the rings at the start of each step. All 18g rings are LARGE and 20mgs are SMALL. Add the small rings in pairs of like colors.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Open one large yellow ring. Add two green small rings, and add an earwire. Add a large green ring to the green small rings in Step 1, and add four small colored rings in pairs of like colors.



2 Add a large green ring to the first two colored small rings added in Step 1, and add six small colored rings. Add another large green ring beside the other ring. This ring will go through the orange pair and the peacock pair. Add four more small rings.



3 For the third row you'll need eight pairs of colored small rings. Add a large green ring to the fuchsia small rings added in Step 2, and add six small rings (three of the eight pairs).



4 As in Step 2, join the next large ring through the red, gold, and orchid rings. Add six small rings (three pairs). If you find that it's getting too tight to add rings at this point, instead add two or four small rings as shown, and then add the last pair of rings individually.



5 Add the last large green ring in this row. It will join the amethyst and orange small rings. Add four (two pairs) small colored rings. Take four large green rings and six small green rings. Put one large green ring through the yellow pair, and add two small green rings.



6 Add another large ring through the small green pair added in Step 5, the peacock rings, and the orange rings. Add two small green rings.



7 Add another large green ring going through the small green rings from Step 6, the gold rings, and the amber rings. Add the last two small green rings.



8 Finish the row by adding the large green ring through the small green rings, and fuchsia rings. With three brown rings, attach one each to the two bottom middle rings. Attach the third to the previous two added. Repeat Steps 1–8 for the other earring. ☺



Shelley Hubbs

is a Canadian chain maille artist. Her background and degree in education form a natural base

for her to teach chain maille weaves, and she designs tutorials and project kits. Shelley and her husband Joseph own Metal Designz Canada, Inc. and specialize in manufacturing top quality saw-cut jump rings. Shelley enjoys traveling to bead and craft shows to share her work with others. Visit her Web site at metaldesignz.com



bundled links bracelet

**Wrapped links with handmade
jump rings and a crystal.**

SKILL LEVEL ☉☉

BY TERRI RICHARDS

This bracelet came about while trying to design a new link for another project. In trying to design the links, I was playing with round jump rings and decided to put them together. It seems I'm always finding new and different ways of creating while trying to solve another design issue. That's why I love creating jewelry! The possibilities are endless.

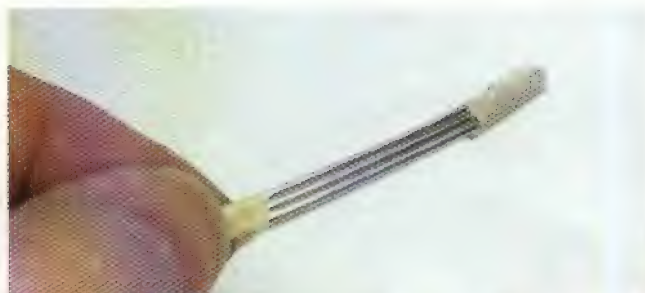
TOOLS & SUPPLIES

- 18-gauge round half hard sterling wire, 14" for making 12mm jump rings (or purchased 12mm OD jump rings)
- 18-gauge half hard half round sterling wire, 2 ½'
- 20-gauge sterling silver round wire, 2 ½"
- Large wooden dowel or round 11mm mandrel
- 8mm Crystallized™—Swarovski Elements teardrop crystal
- Sharpie fine tip marker
- Round nose pliers
- Flat nose pliers
- Flush cutters
- Ball peen hammer
- Bench block
- Masking tape
- Polishing cloth (optional)

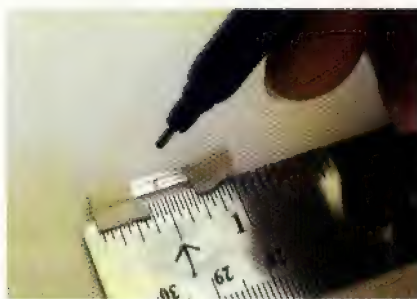
Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Cut a 14" length of 18g round wire, and coil it around the wooden dowel to form the jump rings. Remove them from the dowel. Cut eight jump rings from the coil, and set aside.



2 Cut 21 lengths at 1" each, and seven 1½" lengths of 18g half round wire. Place three 1" half round wires side by side, so that they are flat next to each other. Ensure that the all flat sides of the wire are on the same side. Place a small piece of masking tape on each end to hold them in place.



3 Mark at ½" from the center of the bundle.



4 Take a 1 ½" length of 18g half round wire. Place the flat nose pliers about ¼" from the end of the wire, and make a slight angled hook toward the back, flat side of the wire.



5 Place the hook around the center mark on the bundle, and wrap four times to show. There should be two wraps on each side of the center mark. Make adjustments as needed. Be careful not to pull too tight or the three flat wires will slip over one another.



6 Trim the wrap wire on the back. Remove the masking tape, and clean off any residue with a polishing cloth.



7 Place round nose pliers at the tip of the wire bundle in the middle of the jaws of the round nose pliers, and make a loop. Turn it over and repeat on the other side. The loops will sit slightly over the first wrap on each side. Repeat Steps 2-6 until you have a total of seven links.

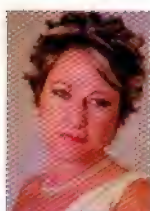


8 Connect the jump rings and links together. There should be a jump ring on each end of the bracelet.



9 Cut one 1½" piece of 20g wire and make a wrapped loop at one end using the widest part of the jaws of the round nose pliers. Place the teardrop crystal on the wire. Starting from the end of the wire, use round nose pliers to coil the wire until it meets the end of crystal bead. Attach to the one end of the bracelet.

10 Make a simple hook (see Wire Basics). Attach the hook to the other end of the bracelet. ☺



Terri Richards

having a certification in Interior Design, Terri's heart always came back to her favorite hobby of collecting Vintage Jewelry. This love for collecting, led her to create from pieces that were damaged, and needed to be reworked. Completely self-taught, she started with simple stringing and quickly stepped up to bead embroidery. Her first beaded collar was honored as a finalist in the 2008 Fire Mountain Gems & Beads Contest. She began working with wire over a year ago. See more of her work by visiting terrifayejewelry.com or her blog at terrifayejewelry.wordpress.com.

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wireWorks — a gallery of original designs

1. ANGELICA MOTZKIN — Ashkelon, Israel

Violet Sunset

After a taking a wire and bead workshop, I fell I love with how malleable wire is. I found lots of metal jewelry parts and began to co-ordinate them with semi-precious stones and big beads. This necklace is made with agate, agate chips, Czech crystals seed beads and Beadsmith silver colored wire.



1

2. MARY FLEMING — Raymond, WA

Treasures Cache Bracelet

was inspired by Pirates of the Caribbean: At Worlds End. When the ship crested the sand dune before entering into the sea, it appeared to be sailing on the sea, yet it was sand (with the help of all those white crabs). The juxtaposition of the sand and sea inspired the design. The wire was designed to appear as waves upon the sea, holding treasure within its depths. www.beadrealm.com



2

3. ERIC ELIAS — Seneca Falls, NY

This piece is made of multiple types and gauges of soft sterling silver wire. It has square, round, and half-round wire from 18g to 26g, which gives it the 3-dimensional look. It features yellow heliodor, blue aquamarine, and a smoky quartz. All my pieces are inspired by my eight year old son who is so interested in the collecting, polishing, wrapping, and digging of crystals.



3

4. PATRICIA ZIRIN KRONHEIM — King of Prussia, PA

Copper Sunrise

I purchased a buckle factory and own a few thousand buckles. One day it occurred to me that I could use the buckles as found art and voila, the buckle chain was born. You can see more of my buckle chain designs http://www.etsy.com/shop.php?user_id=6680497



4

5. LORI ANDERSON — Easton, MD

Sassy Spirals

I made this necklace in response to customers who loved one I made for myself with HUGE, long spirals — very over-the-top! But people wanted something a bit less wild. The lampwork beads are by Honey Beads accented with Swarovski crystal, and I made the spirals with a torch and fine silver. The back is silver chain.



5

loopy sparkler bracelet

Jig-formed components with Czech glass.

SKILL LEVEL ☉☉

BY JACQUELINE TRERISE

Making wire components on a jig is fun and easy, saves time and is great for making consistent shapes. I came across this bracelet design truly by accident. At the time I was creating a diagonal square to be used in a pair of earrings. I realized that by lining them up in a flat square and linking them with beads, I could create this light and airy bracelet.

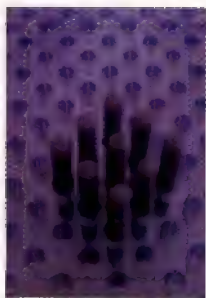
TOOLS & SUPPLIES

- 20-gauge silver craft wire, spool
- Round nose pliers
- Flush cutters
- Chain nose pliers
- Nylon jaw pliers
- Wire jig with nine small pegs
- 4mm Czech fire polish beads, 24
- 4mm OD silver plated jump rings, 6
- Silver plated slide tube clasp with three loops

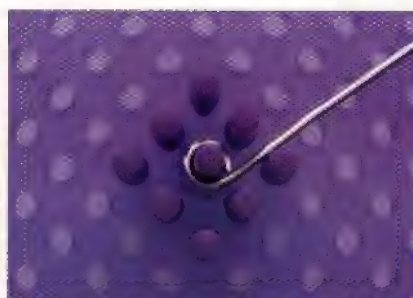
Resources: Wire from Artistic Wire, artisticwire.com, Czech glass beads from BeadFX, beadfx.com, Clasp and jump rings from Fire Mountain Gems and Beads, firemountaingems.com

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.





1 Set the jig on the work surface so that it sits square. Use nine of the smallest pegs, and arrange them in a diagonal square. Cut seven 6" pieces of wire. This length will give you a bit of excess wire for handling as you loop around the pegs of the jig. Alternatively, you can work right from the spool.



2 Grasp the end of a piece of wire about 1/4" down from the tips of the round nose pliers. Make a loop to fit comfortably over the center peg on the jig. Slip the loop over the center peg with the tail exiting between the side corner peg, and the second peg from the top.



3 Bend the wire downward and around the side corner peg. Continue around the peg to form a figure 8. Continuing through, cross the wires, and exit between the second peg from the top, and the top peg.



4 Bend the wire downward and around the second peg from the top, and exit between the top corner peg and the second peg on the opposite side. Continue in this manner until you have looped around all the remaining pegs.



5 Remove the wire component from the jig. It will not lie flat at this point. Trim the excess wire. Press the component gently between the jaws of the nylon jaw pliers to flatten. Repeat Steps 2-5 create six more components.



6 Working off of the spool, pull a length of wire, and thread on 24 beads.



7 Form a simple loop. Slide one bead down, and form a simple loop on top of the bead. Cut away the bead link, and repeat 17 more times, making sure the loops are facing in the same direction (Group A). Form loops on the remaining six beads so that one loop is at a 90° angle to the other (Group B).



8 Lay a component on the work surface so that it sits square. Attach an A link to each of the three loops down the side by opening a loop on the bead link. Attach and close it. Continue on the other side of the A links to attach another component. Repeat to connect all A links and components.

wiretips

- Turning the jig with your non-dominant hand will help in guiding the wire through the pegs. Pressing a finger of your non-dominant hand against the previous loop made on the jig will keep it from lifting off as you turn the next loop.
- Changing the beads can create many different looks for this bracelet. Keep in mind that the size of the beads will change the size of the bracelet. Larger beads will create a longer bracelet where as smaller beads will create a shorter bracelet.



- 9** Attach three B links to one end of the bracelet. Using the jump rings, attach one side of the clasp to the links. Repeat on the other end of bracelet. ☺



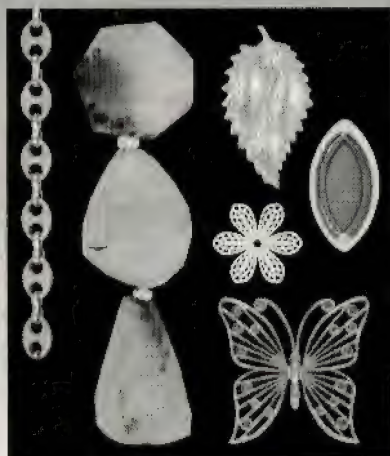
Jacqueline Trerise

resides in British Columbia. She enjoys off loom bead weaving, wire work, and working with polymer clay and PMC. She has worked and taught in a local bead shop, and is a member of the North Coast Artist's Cooperative, the local art gallery, and is currently serving on the Board of Directors as Treasurer. She can be reached through her Web sites at www.jacquelinesjewelry.ca or www.jacquiet.etsy.com, or email her at jtrerise@citytel.net

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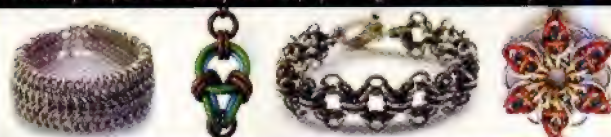


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SKILL LEVEL ○○○

BY LILIAN CHEN

The key to this design is to work with the wire's natural curve out of the package. I use BeadSmith silver-plated 18-gauge wire, which comes in a coil in the package of about a 4" diameter.

TOOLS & SUPPLIES

- 18-gauge silver-plated BeadSmith craft wire
- 11 mm x 19 mm Crystallized™—Swarovski Elements crystals (5556), 2
- Earwires
- Chain nose pliers
- Round nose pliers
- Flat nose pliers
- Flush cutters
- Sharpie

Photo of finished piece by Jim Lawson all other photos courtesy of the author.

wiretips

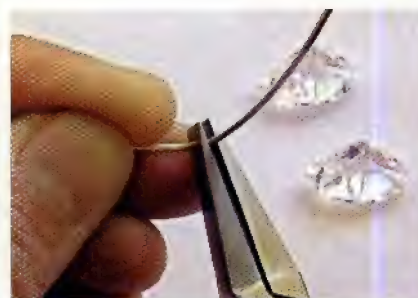
- Always work with the wire's natural curve, do not straighten it with nylon jaw pliers. Always check the curve before you make a bend or fold.

wire technique:

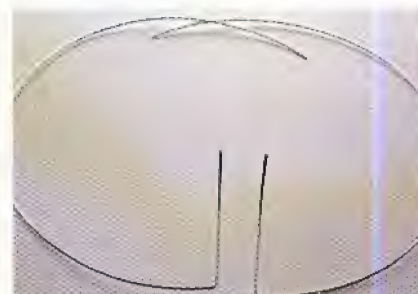
Vertical Bend: With the curve in the wire facing up, grasp the wire with chain nose pliers and push the wire against your third finger of your left hand. Bend the wire toward the middle and cross the wire ends so they meet. This will look like a leaf shape.



Horizontal Bend: Hold another wire with the curve facing out, away from you with chain nose pliers in your right hand. Rotate the pliers to the left side, to make the wire stand up. Push it down to the other side, to form a half circle with two parallel wires.



1 Cut two 15" pieces of wire. Grasp one wire about 2½" from the end. Make a 90° bend.



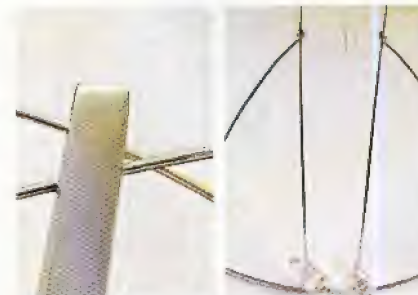
2 Repeat Step 1 for the other earring.



3 Grasp the wire about 1½" from the first angle to make the second 90° bend, forming a triangle. Repeat with the other earring by grasping both earrings together. Make a 90° horizontal bend on the other earring to form an identical triangle.



4 Thread the beads on both triangles. Adjust both shapes, making sure they cross at the same spot.



5 Grasp the wire just under where they cross with flat nose pliers, and wrap the shorter end of the wire around the longer wire a couple of times. Trim. Repeat for the other earring. This finishes the front side of the earring.



6 Grasp the top of the triangle at about 1/4" from the wrap, and make a sharp vertical bend back, so it comes down in the middle of the front shape. Repeat for the other earring.



7 Grasp the wire where it meets the front, and make a horizontal bend to form a 90° angle. Repeat for the other earring.



8 Make another 90° bend 1" from the angle you just made to form a triangle. Repeat for the other earring.



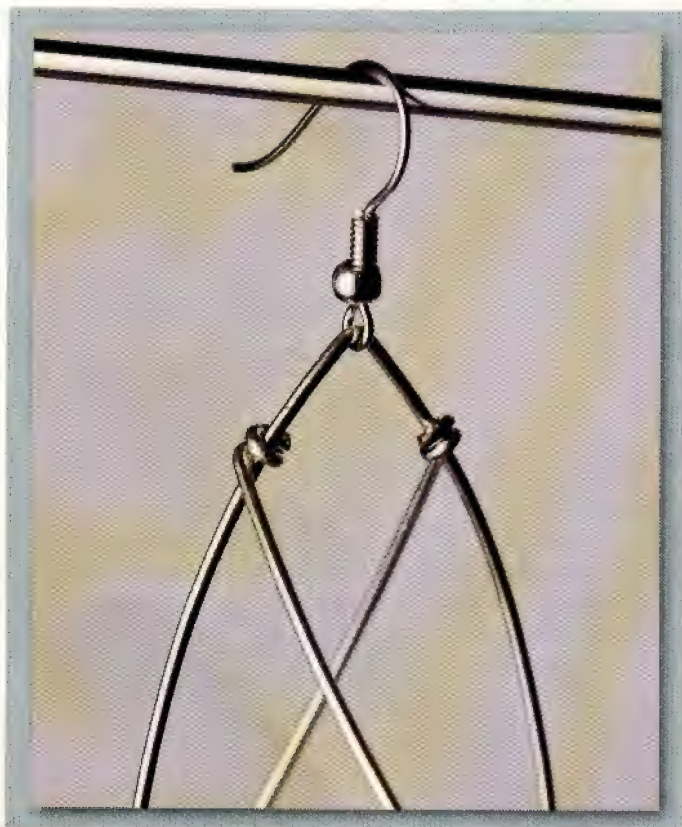
9 Adjust the shapes on each earring, making sure they cross at the same spot.



10 Wrap the tail a couple times directly across from the first wrap. Trim. Repeat on the other earring.



11 Place the earwires on the top bends, at the midpoint between the wraps. ☺



Lilian Chen

is a bead and wire artist from California. A member of Create Your Style with Crystallized™-Swarovski Elements Ambassador team, and is a frequent contributor to several beading magazines. She was a finalist

in Bead and Dream Design contest in 2008, and a semi-finalist in Create Your Style Design contest. She has taught at several venues around the country, and will offer a wire workshop on a Creative Cruise with CRYSTALLIZED™-Swarovski Elements, and one week wire workshop in Cortana, Italy. See her Etsy page at <http://goldgatsby.etsy.com> or contact her at lilian888crystals@yahoo.com

garnet vine necklace



Finely twisted neckpiece.

SKILL LEVEL ○○○○

BY MAI SATO-FLORES

This is an elegant design, great for special occasions. It's made with two vines that grow out symmetrically from the center. You can choose any center-drilled gemstone instead of the marquis, and you can also increase the length of the chains if you prefer it longer. The supplies listed make up to an 18" adjustable necklace, 16" without adjustments.

TOOLS & SUPPLIES

- 26-gauge dead soft wire, 4' 1¼" (125cm)
- 4mm jump rings, 2
- 6mm x 4mm marquis center-drilled garnet gems, 15
- 7mm x 5mm marquis center-drilled garnet gems, 6
- 7mm x 5mm flat teardrop garnet gem
- Spring ring clasp
- 3mm x 4mm flat cable chain, 2" (5cm)
- 1.6mm flat cable chain, 11" (28cm)
- Chain nose pliers
- Flat nose pliers
- Round nose pliers
- Flush cutters
- Ruler
- Goggles

Resource: *Gemstones from Stone USA*, (212) 447-5268.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



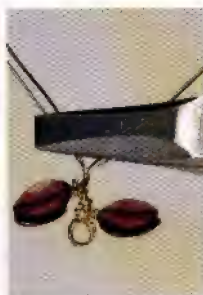
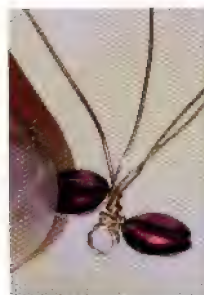
1 Cut 1¼" of the 26g wire and put it aside. Cut the remaining 4' of wire in half, and cut the 1.6mm chain into two 5½" pieces. Hold the two 2' wires together parallel to each other. Use round nose pliers to hold them at the center, and make a wrapped loop.



2 Insert a small 6mm x 4mm marquis garnet on the outside wire of the set of wires, and slide it down to the loop. Hold the gem with one hand, and bend the wire back wrapping it along the bottom side of the stone. Wrap it twice around the wire that holds the gem.



3 Twist the two sets of wires one time. Repeat Step 2 on the opposite side.



4 Keep the two sets of wires separate, and cross them once. Grab just above the X (crossed wires) with flat nose pliers, and twist twice.



5 You will begin to grow one side of the vine. You can begin on either side. Insert a garnet gem on the top wire, and slide it down. Bend the wire back along one side of the gem. Wrap the wire twice around the wire that holds the gem. Use flat nose pliers to hold the two wires, and twist them 10 times. Make one full twist at a time. This forms the stem of the vine between the gems.



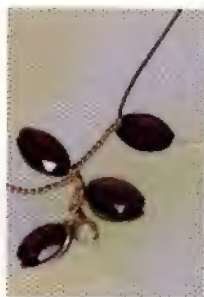
6 Repeat Step 5, but this time insert the gem on the bottom wire. Repeat this step with five more small gems, and with three of the large marquis gems each time alternating the wire (i.e. use the top wire for the third gem, the bottom wire for the fourth gem, top wire for the fifth, bottom for the sixth, top for the seventh, etc.).



7 After you insert and wrap the last large garnet gem, twist the wires five times, cut one of the wires, and begin a wrapped loop with the remaining wire. Insert the end of one of the 1.6mm chains, close the loop, and wrap the wire three times. Cut any remaining wire to make it snug.



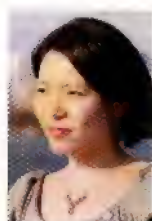
8 Use round nose pliers to curve the shape of the stems between the gems to look like a vine.



9 To begin to grow the vine on the opposite side, use the flat nose pliers to twist the two wires 10 times, insert a small garnet gem on the bottom wire, and repeat what you did on the first vine with six small gems (not seven), and three large gems, making sure to alternate the wire on which you string the stones. Repeat Steps 7–8.

10 Attach the clasp to one end of the necklace with a jump ring. Attach the 2" of 3mm x 4mm chain as an extender chain to the other end with another jump ring.

11 Use the 1¼" of the 26g wire and make a briolette wrap (See Wire Basics) on the flat teardrop garnet gem, and attach it on the wrapped loop in the center of the vine. ☺



Mai Sato-Flores

is a jewelry designer based in New York City. She sells her jewelry at EDGE*nyNOHO, Seigo, and at Henri Bendel trunk shows. She is the co-author of *Wrapped in Gems*, a book about gemstones and wire wrap techniques. Mai can be contacted through her Web site at maiflores.com.



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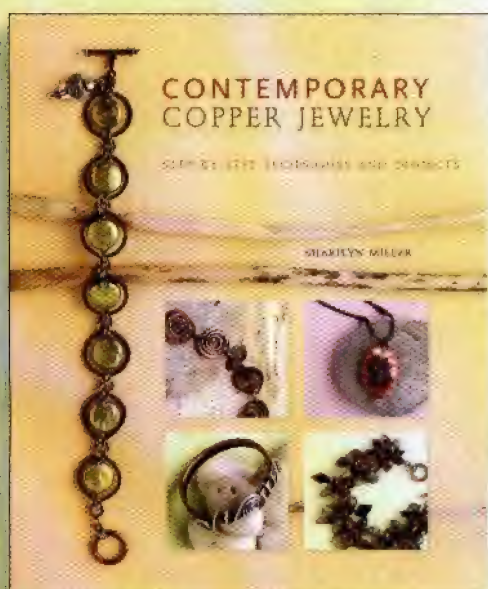
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2010 Product Preview

BY SARA RICHARDSON, Associate Editor

All photos (except for feMaille Kits) by Jim Lawson

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wire basics at STEPBYSTEPWIRE.COM



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Go Green with Soft Flex® Trios Soft Flex® Company introduces Trios Extreme, a pack of 24K Gold, 925 Sterling Silver and Champagne Metallic Flex™ Wire. The wire is great to use with glass, mineral, and metal beads, and

has extreme abrasion resistance. The wire is cadmium free and can be recycled. Now available in three diameters, .019 medium and new .014 fine and .024 heavy. www.SoftFlexCompany.com, (866) 925-3539



Etched Copper Charms and Tags Artist Jenny Friske-Baer from Divine Spark Designs introduces a refined series of copper tags and charms, great for use in any project! Beautiful designs are placed on the copper and into an etch bath, and are cleaned, sanded smooth, and patinated for quality findings. Prices range from \$4-\$12. See her complete collection chock-full of designs. www.divinesparkdesigns.com, (541) 556-7063

Go Vintage with Kabela Design The filigree components offered at Kabela Design will turn your projects into classic works of art. Several designs are available. Accentuate any piece with chains set with prong-set crystals. More beads, caps, and findings can be found in their great selection. www.kabeladesign.com, (610) 459-5816



Wrapping Made Easy with Bezel Form™ Ever wanted to wrap a nice bezel for a beautiful cabochon? Bezel Form™ can help with its special mandrel kits! The standard engraved kit shown comes with 36 hand held mandrels in the shapes and sizes of calibrated gemstones. Each aluminum mandrel is 5/8" thick with a matte non-slip surface, and has precise markings to ensure symmetry. Shapes include ovals, rounds, and hearts. Several kits are available to meet your needs. www.wirewrapmandrels.com, (434) 941-6275



New WireLace®, Earwires, and Bails Alacarte Clasps/WireLace® announce the addition of 12mm WireLace® in six colors. Also be sure to check out crystal nickel-free earwires in sterling, gold-plated and gunmetal. And don't forget about their cool hinged bails now in two new nickel-free finishes; hammered old copper and hammered pewter. Lots of great things to check out! www.alacartecclasps.com, www.wirelace.com, (707) 887-2825

TierraCast Plated Pewter Treasures TierraCast has new end cones, beads, clasps, and other findings in their collection. Several design choices are available for any artist. All pewter findings are lead-free, made in the USA, and precious metal plated. You can even flip through their catalog online! Wholesale only, ask for TierraCast parts at your local bead store. www.tierracast.com, (800) 222-9939





New Natural Touch Resin and Bone

Check out the resin and bone products at Natural Touch Beads. New items include "eyes", domed marble beads, slices, crystal-cut "rocks", coral chip beads, cute butterflies, flat squares, and turquoise bone chips. Several more colors and styles to choose from, you can't miss these! www.naturaltouchbeads.com, (707) 781-0808



Class Act Hand-Dyed Silks

Artists Fran Cey and Judy Solomon from Class Act Designs design these special hand-dyed silk ties just for you. Silks set off charms, pendants, precious and semi-precious stones and beads in bracelets or necklaces, adding color and texture. Available in 121 colors. www.classactdesigns.com, (888) 424-6474



Argentium®, Sterling Findings by Rio Grande

Rio Grande debuts a new patent-pending Rio Dexterity™ Argentium® magnetic oval clasp. Helps you pinch projects together with ease, and it won't come apart! A long line of sterling round TempRings™ are easy to close and retain full strength for secure connections. Full-tempered so it reduces marring. Several sizes are available. So much more to explore! www.riogrande.com, (800) 545-6566

Ornate End Caps from Gage Designs

These antiqued pressed and domed end caps, designed by Holly Gage, are sure to create a stylish finish for projects like Viking knit and Kumihimo! Made of sterling silver, these are great for projects with narrow ends. More antiqued silver pieces are also available. www.hollygage.com, (717) 445-5755

Painted Filigree, Locket, and Magnetic Clasps

Ezel Findings now offers paint-plated brass filigree components, covered in a special plastic coating. Good for adding a splash of color and updating the vintage look. Their brass lockets and magnetic clasps are plated with rhodium, black rhodium, and 14K gold. More quality findings can be found on the Web site. www.ezelfindings.com, (352) 514-2398



Sunroom Studios Lampworked Headpins

These cute handmade glass headpins are made with sterling wire by Shannon Stevens. Flower headpins are \$8 each, a set of three eggs are \$6, and a set of two leaves in a choice of colors are \$6. Creative addition for earrings and other projects. www.sunroomstudiosonline.com, sunroomstudios@aol.com.



Susan K. Nestor Studios New Stamped Beads

If you love her resin beads, you must check out what Susan K. Nestor is stamping now! Shell and polycrylic beads are now available with the same cool designs as her resin pieces. From the cute sayings to the offbeat images, you'll always find beads that will suit your personality. www.susanknestor.com



wire basics at STEPBYSTEPWIRE.COM



New Bench Block & Stamps from The Urban Beader

The Urban Beader offers script stamp sets, in upper (4mm) and lowercase (2.5mm). Made of the best quality steel and precision made. Clear labels on each stamp let you know that you're lining them up correctly and they're a nice length for perfect control. The bench block is made of lightweight anodized aluminum, but has all the strength of the steel types. You've got to hold it to believe it! Wholesale available for qualified buyers. www.theUrbanBeaders.com, (888) 578-2450

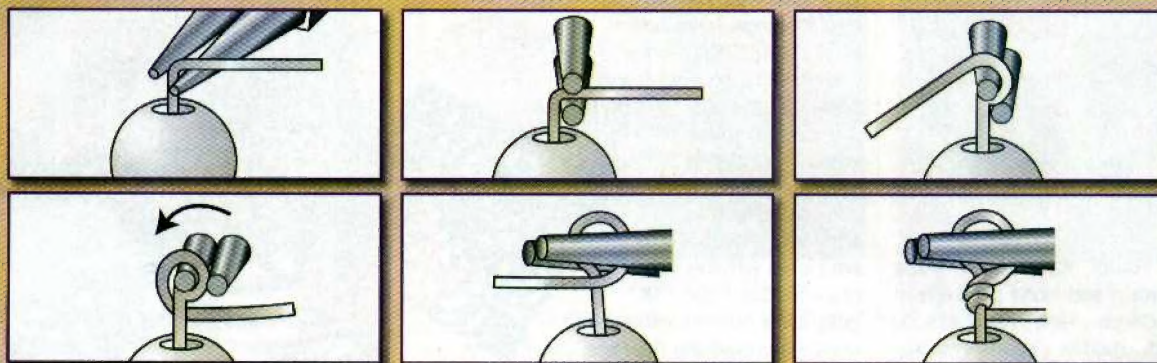


Marsha Neal Studio Introduces Shards

If you're looking for a different kind of bead to use in your work, check out the newest ceramic clay pieces from Marsha Neal Studio called "shards", these beads boast a unique texture and come in chocolate and porcelain clay and with glazes such as patina, glacier, and creme. Great for mixed media! Check them out, along with her other unique porcelain items. www.marshanealstudio.com

wire Basics

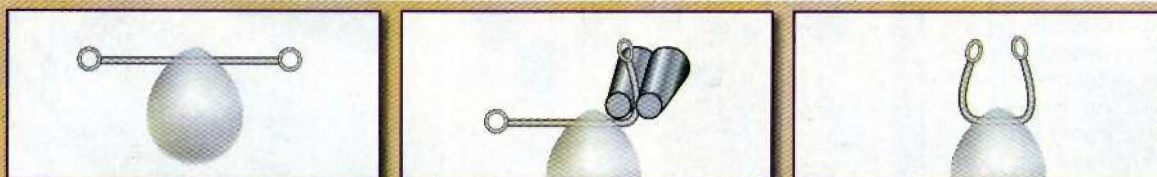
WIRE WRAP



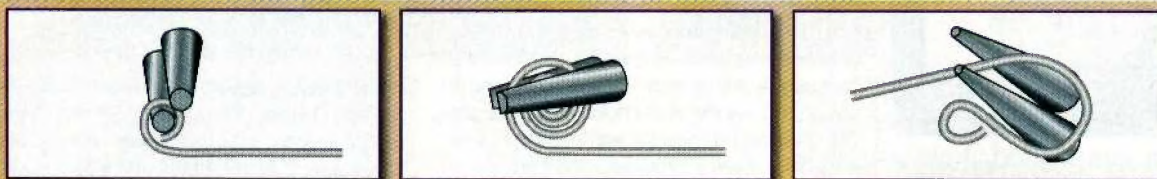
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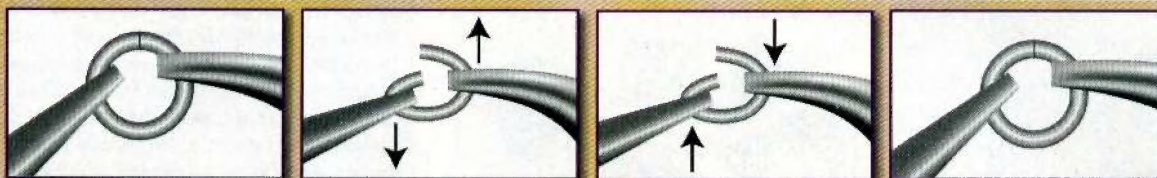
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SPIRAL
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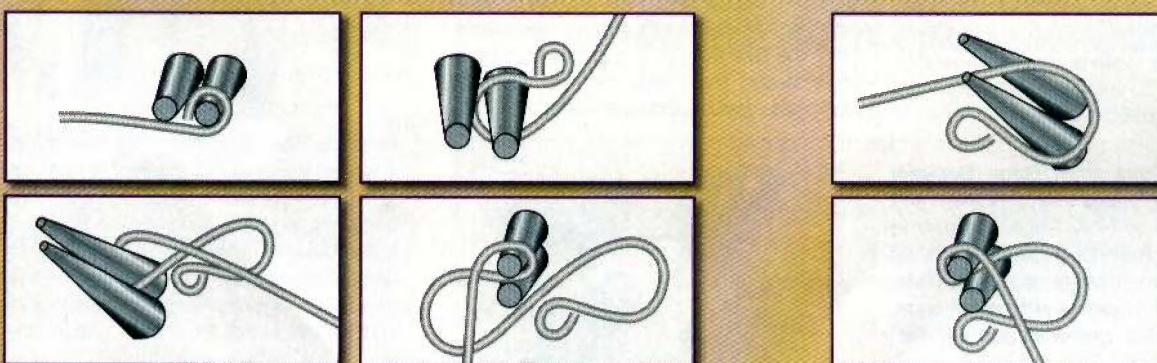
JUMP
RINGS



SPIRALS



"S" CLASP



5-minute Jewelry

Copper Top Ring

SKILL LEVEL ②

BY DENISE PECK, Editor-in-Chief

TOOLS & SUPPLIES

- 20-gauge copper (or silver) wire, 2.5'
- 25mm fabricated copper & silver bead
- 8mm sterling spacer bead
- Flush cutters
- Chain nose pliers
- Ring mandrel

Resources: Fabricated bead: jenniferionta.etsy.com; spacer: [MultiCreations NJ, multicreationsnj.com](http://MultiCreationsNJ.com); copper wire: [Metalliferous, metalliferous.com](http://Metalliferous.com)

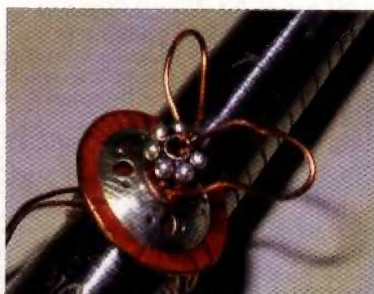
Photo of finished piece by Jim Lawson; all other photos courtesy of the author.



1 Hold the center of the length of wire against the ring mandrel at $\frac{1}{4}$ size larger than the size you need. Wrap both ends fully around the mandrel five times, and twist the ends once tightly against the mandrel.



2 Leaving the wire on the mandrel, thread both ends of the wire through the fabricated bead and the spacer, pushing them all the way down against the wrapped shank.



3 Pull the spacer back up the wires just enough to be able to thread the two ends over the sides of it, and down through the fabricated bead below it. Pull the wires snugly so the spacer bead sits tightly against the fabricated bead.



4 Wrap each end snugly five times around the shank below the bead, one on each side of the bead, and trim the wires closely. ②

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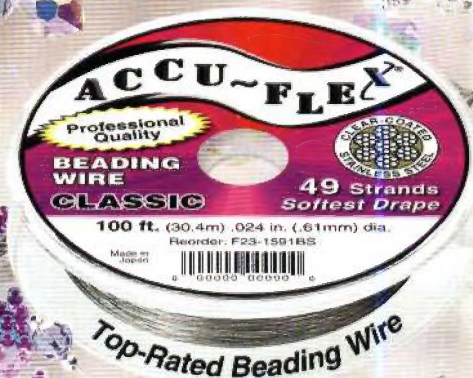
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